

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Thursday 7 October 2021 – Morning

A Level Film Studies

H410/01 Film History

Time allowed: 2 hours
plus your additional time allowance

YOU MUST HAVE:
the OCR 12-page Answer Booklet

READ INSTRUCTIONS OVERLEAF



INSTRUCTIONS

Use black ink.

Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.

Fill in the boxes on the front of the Answer Booklet.

Answer FIVE questions in total:

Section A: Answer Question 1 AND Question 2.

Section A: Answer EITHER Question 3 OR Question 4.

Section B: Answer Question 5.

Section B: Answer EITHER Question 6 OR Question 7.

INFORMATION

The total mark for this paper is 105.

The marks for each question are shown in brackets [].

Quality of extended response will be assessed in questions marked with an asterisk (*).

ADVICE

Read each question carefully before you start your answer.

SECTION A – Film Form in US Cinema from the Silent Era to 1990

Answer Questions 1 AND 2, and EITHER Question 3 OR Question 4.

You should have studied ONE US film from each of the lists below. Questions 1–4 require you to write about the US films you have studied.

Silent Era	1930–1960	1961–1990
‘Birth of a Nation’ (1915). Directed by D.W. Griffith. USA	‘Citizen Kane’ (1941). Directed by Orson Welles. USA	‘2001: A Space Odyssey’ (1968). Directed by Stanley Kubrick. USA
‘The Gold Rush’ (1925). Directed by Charles Chaplin. USA	‘Singin’ in the Rain’ (1952). Directed by Gene Kelly / Stanley Donen. USA	‘Raging Bull’ (1980). Directed by Martin Scorsese. USA

Silent Era	1930–1960	1961–1990
‘The Mark of Zorro’ (1920). Directed by Fred Niblo / Theodore Reed. USA	‘Stagecoach’ (1939). Directed by John Ford. USA	‘E.T.’ (1982). Directed by Steven Spielberg. USA
‘The General’ (1926). Directed by Clyde Bruckman / Buster Keaton. USA	‘Vertigo’ (1958). Directed by Alfred Hitchcock. USA	‘Do the Right Thing’ (1989). Directed by Spike Lee. USA
‘Sunrise’ (1927). Directed by F.W. Murnau. USA	‘Double Indemnity’ (1944). Directed by Billy Wilder. USA	‘The Conversation’ (1974). Directed by Francis Ford Coppola. USA

Silent Era	1930–1960	1961–1990
‘The Wind’ (1928). Directed by Victor Sjöström. USA	‘All that Heaven Allows’ (1955). Directed by Douglas Sirk. USA	‘West Side Story’ (1961). Directed by Jerome Robbins / Robert Wise. USA

Answer Questions 1 AND 2.

- 1 Explain why casting is an important element of film production. Give TWO examples from ONE film from 1930–1960 that you have studied. [10]**
- 2 Analyse how costume is used to create meaning in at least TWO examples from ONE film from THE SILENT ERA that you have studied. [10]**

Answer EITHER Question 3 OR Question 4.

EITHER

3* Compare how sound contributes to the aesthetics of ONE film from 1930–1960 and ONE film from 1961–90 that you have studied. Give detailed examples from BOTH films. [35]

OR

4* Compare how editing contributes to the aesthetics of ONE film from THE SILENT ERA and ONE film from 1961–90 that you have studied. Give detailed examples from BOTH films. [35]

SECTION B – European Cinema History
Answer Question 5 AND EITHER
Question 6 OR Question 7.

You should have studied BOTH of the
EXPERIMENTAL SURREALIST FILMS
below:

‘Un Chien Andalou’ (1929). Directed by
Luis Buñuel. France.

‘L’Age d’Or’ (1930). Directed by Luis
Buñuel. France.

You should also have studied ONE film from the table below:

German expressionist	French new wave
‘The Cabinet of Dr. Caligari’ (1920). Directed by Robert Wiene. Germany	‘The 400 Blows’ (1959). Directed by François Truffaut. France
‘Nosferatu’ (1922). Directed by F.W. Murnau. Germany	‘À Bout de Souffle’ (1960). Directed by Jean-Luc Godard. France
‘Metropolis’ (1927). Directed by Fritz Lang. Germany	‘Cleo from 5 to 7’ (1962). Directed by Agnes Varda. France

Answer Question 5.

- 5 Analyse how EITHER the German expressionist OR the French new wave film you have studied displays innovation in its use of the micro elements of film. [15]**

Answer EITHER Question 6 OR Question 7.

EITHER

6* How and why do the narratives of BOTH experimental surrealist films you have studied withhold psychological insight into character? Analyse specific examples from BOTH films. [35]

OR

7* How far do BOTH experimental surrealist films you have studied reject conventional linear narratives? Analyse specific examples from BOTH films. [35]

END OF QUESTION PAPER

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